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The ART NEWS

ESTABLISHED 1902



"THE TRIUMPH OF PARIS"

FRENCH, XVIII CENTURY

*This Aubusson tapestry is one of the series of the "Helen and Paris" theme, designed by Boucher and cartooned by Dumons.
It is now on view at the galleries of Dalva Brothers, Inc., New York.*

OCTOBER 12, 1935

PRICE 25 CENTS



"AFTER LUNCH"

By MAURICE STERNE

One of the works of the twenty-four artists published in the Index of Twentieth Century Artists by the College Art Association.

October Exhibitions

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15th to 26th Group of etchings of trees, and Charleston, by Alfred Hatty, especially assembled by the artist.

15th to 30th Watercolors and graphics by Saul Raskin.

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The ART NEWS

Established 1902

S. W. Frankel, President

VOL. XXXIV

NEW YORK, OCTOBER 12, 1935

NO. 2 WEEKLY

Rare Furniture And Fine Silver In Shattuck Sale

Signed Examples by Ebenistes
Of Louis XV and XVI Periods
In American-Anderson Sale
To Be Held October 17-19

A superb collection of French XVIIIth century Louis XV and Louis XVI furniture and decorations, important Queen Anne and Georgian silver, Chinese porcelains, paintings of the French school, tapestries, and other art objects, the property of the estate of the late Mary Strong Shattuck of New York and Lenox, Mass., will be dispersed at public sale at the American-Anderson Galleries on the afternoons of October 17, 18 and 19. The dispersal is by order of the executors, Thomas B. Gilchrist, William Wickham Hoffman and the United States Trust Company of New York, and will follow exhibition beginning on October 12.

Beautiful examples of graceful French furniture dating from the inspired periods of Louis XV and Louis XVI include commodes, tables, fauteuils, chaises longues, and two important Aubusson tapestry suites, among which are signed pieces of cabinetwork by such master-craftsmen as Leclerc, Sené, Boudin, Topino, Lacroix, Saunier, Tuart, Gourdin, and others. An important marqueterie semi-circular commode signed by Martin-Eloy Lignereux, court ébéniste who flourished about 1775; a charming tulipwood marqueterie *bonheur du jour*; a tulipwood marqueterie semi-circular commode by Nicolas-Simon Courtois; and a suite of lacqué and gilded fauteuils and canapés covered in Aubusson tapestry are among the foremost pieces of the Louis XVI period. An exquisite marqueterie bombé occasional table by Nicolas Petit and a marqueterie commode by Claude-Mathieu Magnien are outstanding examples from the era of the earlier monarch.

Notable examples from the hands of English silversmiths include a very fine Queen Anne hot water kettle on a stand, made by William Lukin of London in 1710; a very rare set of four George I silver trencher salts made by Thomas Folkingham of London in 1714; a James II tazza with lively historiated decorative engraving, attributed to William Gamble of London, 1688; sets of Queen Anne flatware; armorial platters, candlesticks, tea table articles, and college bowls with covers.

Among rare Chinese decorated porcelains, several pieces of which are from the Morgan collection, figure importantly two magnificent pairs of K'ang Hsi three-color Fu dogs, a rare blue and white K'ang Hsi "hawthorn" bottle, a K'ang Hsi three-color statuette of Kuan Yin, several Ch'ien Lung large *famille rose* temple vases and a rare Ch'ien Lung bird statuette.

The most famous episode from the story of Narcissus and a charming

(Continued on Page 14)



ACAJOU PARQUETERIE COMMODE

FRENCH, LOUIS XV PERIOD

This fine specimen is included in the sale of art from the estate of the late Mary Strong Shattuck, to be held at the American-Anderson Galleries on October 17, 18, 19.

MODERN MUSEUM EXHIBITS LEGER

By LAURIE EGLINGTON

The exhibition of oils, watercolors, gouaches and drawings by Fernand Leger, which fills two floors of the Museum of Modern Art, is the first opportunity of the kind we in America have to come to grips with all phases of the artist's *oeuvre*. It is not surprising, if a little disappointing, to find that Leger's course of development has many things in common with that of his contemporaries. We are not shown anything earlier than the "Exit of the Ballets Russes," from the collection of Leonide Massine, executed in 1914. Here we are aware of a marvelous freshness of vision in the artist, who has conceived the whirling mass of myriad-hued dancers as a pyramid of cones imbued with inexplicable movement and radiant color. From this the next step is the "Disks" of 1918, in the collection of the artist, loaned through the Renaissance Society of the University of Chicago. Again, one's sense of life is quickened by the vital and sensitive response of the painter to the significance of things going on around him, which he expresses in forms and colors infinitely suggestive of the complex phantasmagoria that make up every day experience.

All the positive forces that went into the period of fervent construction just after the war are expressed in the very active forms and vivid colors of the "Scaffolding," from the Gallery of Living Art, New York University,

(Continued on Page 6)

Impressionist Art In October Show At Albany Institute

ALBANY.—Twenty-seven paintings by the Master-Impressionists—Degas, Monet, Morisot, Pissarro, Renoir and Sisley—are on view for the month of October at the Albany Institute of History and Art. Loaned to the Institute by the Durand-Ruel Galleries, these canvases constitute the most important exhibition ever held in Albany. The exhibition is of great interest in that it offers examples from the hands of those artists who gave form to Impressionism as a school, although some of them soon passed beyond its limits.

The three Degas works, all of which were in the Degas sale in 1918, reveal the artist's handling of three different media. "Dancer Fastening Her Girdle" (1885) is a drawing in black chalk, touched up with Chinese white, the "Seated Nude" (1890) is a pastel on paper, and "Three Dancers in Rose" (c. 1890) in oil. The largest numerical representation is accorded to Monet with five canvases covering a span of thirty-six years. These range from "Chailly Road, Fontainebleau" (1868) with its painstaking construction of massed tones, through "Windmills in Holland" (1874), "Palm Trees at Bordighiera" (1884), and "Vétheuil" (1901) to the atmospheric rendering of "Charing Cross Bridge, London, Trains Passing" (1904). Renoir's famous "Girl with Falcon" (1880), familiar through frequent exhibition in this country as well as abroad and through the many reproductions in the literature on the artist, is accompanied by three later works—"Young Huntsman with his Dog" (1881), "Still Life, Bananas and Pineapple" (1902) and "House in the Country" (1914). Characteristic of Pissarro is his "Peasant Women Resting" (1884), shown at the San Francisco

(Continued on Page 5)

JAPAN WILL LEND TO CHINESE SHOW

LONDON.—The great exhibition of Chinese art which will open at Burlington House on November 28 will be enriched by loans from Japan, we learn from reports in the English press. Inasmuch as the British collecting committee was unsuccessful in arranging for Japanese loans during the early stages of assembling the exhibition, this news is of utmost importance, for it is well known that Japanese holdings in the field of Chinese art are of inestimable value. Now that the veto on loans has been raised by the authorities in Tokyo, it is anticipated that forty-eight examples from the Imperial Palace and Museum and from private collectors will be included in the London exhibition. Bronzes, paintings, jades and other objects, the value of which is estimated by connoisseurs at half a million sterling, will comprise the Japanese loans. As the opening date of the exhibition approaches, fresh loans are being reported each week. Negotiations have been successful in obtaining from Russia very early Chinese silks. Other textiles will be sent from India.

Unpacking of the treasures brought to London in July has been started by the four Chinese museum experts who packed them prior to shipping. As each object is removed from the steel cases it is checked with its official photograph to make certain that there has been neither loss, damage nor substitution. Loosely woven canvas of a natural beige color will cover the brocade walls of the Royal Academy, providing a neutral background for the exquisitely colored exhibits. An exception to this general arrangement will be made in the room for the display of ritual bronzes from the Shang-Yin and Chou Dynasties, where the canvas will be dyed a rich blue shade.

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Brooklyn Opens Loan Exhibition Of Spanish Art

The Religious Painting Features
Valuable Historical Survey
Which Despite Some Lapses
Boasts Many Fine Works

By MARY MORSELL

Spanish art has always flamed up in passionate genius in the work of a few men and then died down again into realism or emulation of the art of other countries. Hence it has seldom been given a historical survey. The Brooklyn Museum, which is inaugurating its recent architectural innovations with a show ranging from XIIIth century frescoes to the portraiture of Goya, offers the first opportunity within my memory to study Spanish painting over a period of centuries rather than through the isolated personalities of a few great painters.

Despite eclecticism and the inevitable quota of the gruesome, the room devoted to early religious painting seems the most valuable feature of the show. For here is a wealth of material gathered from many sources which combines to give us the psychological and spiritual background for many masters. El Greco, it is true, is represented by no less than sixteen canvases. Yet, despite the presence of several masterpieces and other works which reveal striking phases of his development, the group cannot be compared with the material assembled at the Century of Progress shows. Considering the relative scarcity of great works by Velasquez in this country, Brooklyn has perhaps done as well as might be expected by this master. But in the case of Goya the selection seems needlessly weak when one recalls the brilliance of Knoedler's show last winter. On the other hand, Murillo, Mazo, Alonzo Cano and Ribera are admirably represented.

In addition to the interest that attaches to a relatively neglected field, the early religious paintings also enjoy the advantages of a special room and a more logical method of hanging than the rest of the show. In the large gallery, almost everything after the XVIth century is grouped democratically together, with the exception of Mr. Jules Bache's "Don Manuel Osorio," which seems given a somewhat casual aura of solitary glory in the small entrance gallery. With plenty of wall space going to waste here, the only works by this master might well have been grouped in a small ensemble.

The El Grecos, also, which range from the artist's earliest period to works expressing the ultimate development of his genius, would be easier to study if an entire wall had been devoted solely to canvases by this master. Instead, there is an inevitable distraction of mood through the intrusion of the drama of Ribera or the factuality of Zurbarán. However, Brooklyn has obviously been very busy this summer, what with removing its front steps, installing chromium and modernity in its entrance hall and excavating the front yard in readiness for the advance of Mr. Moses' landscaping squads. In addition

SPANISH SHOW AT BROOKLYN MUSEUM ENLIVENS SEASON



"HEAD OF A MAN"

By EL GRECO



"PORTRAIT OF A MUSICIAN"

By RIBERA



"INFANTA MARGARITA"

By MAZO

These three canvases are included in the exhibition of Spanish painting which is now on view at the Brooklyn Museum. The El Greco is loaned by Dr. F. H. Hirshland, the Ribera from the Libbey collection of the Toledo Museum of Art and the Mazo by Mrs. Frederic B. Pratt.

(Continued from Page 3)

tion, the permanent collection of American aboriginal art has been newly installed in a sequence that is the last word in clarity and freshness of presentation. And so, realizing that Mr. Youtz and his associates have had many things on their hands, one accepts the Spanish exhibition gratefully for its opportunity to study many valuable works from private collections and museums and for its scattering of indisputable masterpieces.

In the group of religious painting, the chronological survey commences with two fascinating Catalonian frescoes of the XIIIth century, marked by the strength and economy of Coptic design and color. Although in the painting of the next two centuries, the influence of Italy, Flanders and even Germany is clearly apparent, there are a number of paintings which burn beneath their surface mannerisms with the essential genius of Spain.

The three St. Martin of Tours panels by Jaime Huguet in their compact intensity of design and genuine emotion reveal the XVth century Catalonian school at its best. "The Entombment," especially, with its massing of velvet black figures against the great coffin, spread with Gothic gold brocade, is deeply moving in its complete evocation of the solemn finality of death. Spanish decorative genius, divorced almost entirely from any real religious emotion, rises to magnificent expression in the XVth century Madonna from Boston. Here the great ogival pattern of the Virgin's robe and the majestic silhouette of the figure against the tooled ground seems like a golden offering to the Mother of God, while the figures of saints which form the frame have both tenderness and something of the compressed design of Japanese pillar prints.

The influence of the Flemish school is felt especially in such works as "The Circumcision," reproduced in our September issue, and in the two panels from the collection of Dr. Preston Pope Satterwhite. Of these, the "Marriage at Cana," with its sharp brilliance of individual portraiture and casual reflections of medieval customs against the architectural vistas of a great house,

shows how the finest artists of the period could transmute another tradition into a direct and living record of their own world. And that even the gruesome monsters of hell who had their birth in the imagination of Hieronymus Bosch had captivated the phantasy of Spain is clear from "The Last Judgment" from Yale University, a strange compact of majesty and terror.

Italian influence also appears in a variety of guises—in Byzantine aloofness in "The Virgin and St. Anne" from Durlacher; in Florentine tenderness in the signed Juan de Burgos from Fogg and in full Renaissance sophistication in the large Castilian altar piece of the XVIth century from French & Company. The willingness with which some of the early artists sacrificed their richness of design to the stark horrors of martyrdom is revealed with particu-

lar force in the XVth century panel from Yale University. The left part of this work is magnificent in its Gothic force of color and design, but the right half, devoted to a graphic depiction of the torments of St. Catherine, lacks even the poignancy of terror or suffering.

One of the most valuable features of the El Greco group is the opportunity to study many phases of the master's art from his early emulation of the sumptuous figure groupings of the Venetians to the series of Crucifixions and the famous "View of Toledo," in which all that he has learned from others has been subjected to the alchemy of a mystic vision that has yielded forms and color harmonies that could come from no other brush. Although the "Purification of the Temple," from Minneapolis, is interesting as documentary evidence of the influence of

Tintoretto and Veronese upon Greco it has far less to tell of the course of his later development than the "Portrait of a Lady," from the Johnson Collection of the Pennsylvania Museum. The head, with its faint reminiscences of Fayoum, already foreshadows in its spirit, if not in its forms, that smoldering intensity which was to be the hall mark of all the artist's later work.

"The View of Toledo" from the Metropolitan takes its place in the sequence with familiar sovereignty and as in Beethoven's Fifth Symphony, its resounding chords and ascending ecstasies of rhythm have the power always of stirring fresh emotion. The mystic hills and turrets of the city figure in two of the Crucifixions in the Brooklyn show—submissive to the cen-

tral drama in the canvas from Pennsylvania, looming in tragic quiescence of hills and turrets at the foot of the cross in the painting from Cincinnati.

In the field of portraiture, the Metropolitan's "Cardinal don Fernando Nino de Guevara," which ranks as one of the artist's masterpieces, exhibits another distinctive phase of El Greco's genius. Merciless in its penetration of psychological realities, this portrayal of the Commander-in-Chief of the Spanish Inquisition stands alone as magnificent evidence that when he chose Greco could penetrate as deeply into the secrets of character as into the mysteries of religion.

Another of the most interesting of

(Continued on Page 5)

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BROOKLYN SHOWS SPANISH PAINTINGS

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the El Greco is "The Adoration of the Shepherds," lent by George Blumenthal, in which modeling through light and shadow are carried to their highest pitch of intensity. Here the volumes play in interweaving arabesques which despite their complexities combine to enshrine the Virgin in an aura of supernatural radiance. Other outstanding pictures in the group include the unusually tender "Annunciation" from the Ralph M. Coe collection with its radiant golden angel; the strangely abstract "Visitation of the Virgin" from Knoedler's with its stark architectural quality and enigmatic blue clad figures, and the "Head of a Man," loaned by Dr. F. H. Hirshland, an expressive study for a portrait now in the Prado and illustrated in this issue of THE ART NEWS.

Three works by Velasquez are included in the exhibition—the "St. Peter" from his early period, reproduced in last week's issue; the famous "Don Balthazar and His Dwarf" from the Boston Museum and the "Self Portrait" from the Jules Bache collection, stark and piercing and direct. Despite its acknowledged rank, the "Don Balthazar" does not have for me the intensity of color and form which give so many of the other court paintings a proud objectivity, asserting the sovereignty of genius over mere temporal power. Perhaps this is due to the repainting of certain costume accessories, remarked upon by Sir Walter Armstrong. Among the Goyas, the clear crimson and pearl of the much loved "Don Manuel Osorio" and the honey-colored warmth of the "Princesa de la Paz," both shown at Knoedler's last winter, reveal the artist at his finest as a painter of women and children. The self portrait, however, fails to give an adequate conception of Goya's energy and penetration when portraying men.

Among the artists of lesser rank, the arrogant pride of the Spanish aristocracy seems irrevocably set down in Mazo's "Infanta Margarita," with its sulky yellows, which we reproduce in this issue, while Ribera's "Geographer" is marked by a feeling for character rare in this lover of exaggerated gestures and stage lighting. Another surprising work is Murillo's "Portrait of a Man" from the City Art Museum of St. Louis, free from all sentimentality and amazingly forceful in its sincerity and subdued richness of color.

FRENCH CANVASES SHOWN AT ALBANY

(Continued from Page 3)

Museum of Art last year and at the John Herron Art Institute, Indianapolis, in 1934. The artist is also represented by his "Landscape near Pontoise" (1876), "Garden of the Vicarage at Knoche" (1894) and "Garden of Mirbeau, The Terrace" (1892). Four Sisley works, which appear in the display, are "A Winter Day" (1875), "Winter Morning" (1878), "Loing Canal" (1884) and "Moret" (1886). Guillaumin's "Landscape" (1876), "Agay, Morning Sun" (1901) and "In Provence, Road Along the Mediterranean" (1901) establish his place among the Impressionists in the exhibition, while representative of Berthe Morisot's contribution we find four canvases, "Head of a Young Girl," "Environ of Treport" (1880), "Resting" (1884) and "Corner of a Garden" (1890).



SIVA (BACK) CHAM, IX CENTURY
This brown sandstone sculpture is a recent addition to the Edward C. Whittemore collection of the Cleveland Museum of Art.

Cleveland Gets Cham Sculpture

CLEVELAND.—"Toward A.D. 190, a small Hindu colony in the southeastern section of Indo-China stemmed a southward advance of the Chinese. Thus was born the Kingdom of Champa," writes Howard C. Hollis, curator of Oriental art at the Cleveland Museum in his article on the Museum's recent acquisition of a Cham sculpture. The piece is discussed in the Museum's current Bulletin and we reprint below excerpts from Mr. Hollis's comments:

"It goes without saying that a people strong enough to withstand the powerful armies of China must have had a history of some duration, and yet nothing certain is known of their antecedents. . . . However, it can hardly be doubted that the population was at least partially Indian.

"The discovery of the great temples of Mi-son and Dong-duong toward the end of last century was just as startling but not quite so romantic as the finding of Angkor a few years earlier. The reasons for this are not far to seek. The monuments of Angkor, having been built of stone, were able to withstand the assaults of vandals and weather.

"In Champa, on the other hand, brick was never supplanted by stone, with the result that most of the buildings have crumbled. Moreover, the Chams erected separate shrines within the same precincts, instead of joining them all by passages and staircases, as at Angkor, to produce an impressive unit. The one outstanding exception to this

rule is the only Buddhist structure in Champa, the brick ruins of which have given up several Hindu statues.

"It happened that Indravarman (A.D. 875-89), first king of the Panduranga dynasty, was a sufficiently fervent Buddhist to construct the great monastery at Dong-duong, which he dedicated to Lokesvara. As his subjects were all Hindus, the shrine was filled with numerous Brahmanical figures, many of which are still preserved. Most of these sculptures are in the museum at Tourane, in Annam, but a few have escaped to Europe and one, reproduced herewith, to America. This statue is a representation, in brown sandstone, of the god Siva, seated in Javanese pose and holding the conventional knife. He wears a short skirt, but is otherwise unclothed, except for the headdress and earrings, which are highly ornate. The throne is embellished on three sides with the head of a fantastic monster.

"The stylistic affinities, plainly seen in the photograph, show close relationship to the sculpture of both Cambodia and Java. The figure is not so carefully finished as a Cambodian work, however, and seems to represent more the awe-inspiring god of a vigorous but immature people, than the divine father of a completed culture. The grossness of the face, the bulkiness of the jewelry, and the peculiar relationship of the different parts of the body fulfill the requirements of an uncultivated and slightly barbarous mind. . . .

"Scholars assign these sculptures to the IXth century; the latest possible date is 982, as Indrapura, the city of the Dong-duong monastery, was destroyed in that year."

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Leger's Development Traced in Exhibition At Modern Museum

(Continued from Page 3)

painted in the following year. But it is with "The City," dating from the same time, that we reach the culminating point of Leger's art, as far as this exhibition reveals it. The largest canvas Leger has executed, it is still in the artist's collection, and is loaned to the show through the Renaissance Society of the University of Chicago. The multiple forms—windows, roofs, stairways, sections of streets, people—all that combines to create the life of the city, are rendered in colors that vibrate in tune with that city's fevered tempo. The impression is unforgettable, and in great contrast with that made by the later works, let us say, those dating from 1925 and after. In the "Luncheon" of 1921, loaned by Paul Rosenberg, there are signs of the pure intellectual activity that was later to become the dominant quality of his work. Here, however, the composition is magnificently conceived and finely integrated, if held to somber tones of color.

By 1925, on the other hand, as we see from the "Mechanical Element," from the collection of Mr. and Mrs. S. R.

"THE VILLAGE IN THE FOREST" (1914) By LEGER

This painting is loaned from a private collection in New York to the exhibition of works by the artist now current at the Museum of Modern Art.



Guggenheim, the freshness and immediacy is beginning to go out of his reactions to life, and, simultaneously, the juice is being sapped from his color. Yet the composition retains an integra-

tion, and a flash of life. Less compact, but having a certain charm of imagination suggesting the illimitable spaces of the firmament, the "Composition No. 1" for a mural brings us to the year

1927. After which, the elements of decadence carry all before them. Such a work as the "Still Life" painted in 1928, in which the whole is broken up into vertical areas of flat decoration, com-

posed of alternating profiles and bean-pod design, sets a definite type which is followed for the most part in the remainder of the paintings. "Composition with Figures" of 1931, in the collection of the Gallery of Living Art, New York University, reveals a certain charm in its obvious decadence, the juxtaposition of leaves and busts being given a unity of feeling unusual in canvases of this period.

The gouaches, watercolors and drawings, displayed on the ground floor, reveal similar tendencies as the oils. An ink drawing of a nude figure dates from as early as 1911, but it is the watercolor study for the "Breakfast" of 1920 that captures the eyes, with its gaiety of color and amazing sense of movement. Fine in color, but already showing the effects of the intellectual approach, is a gouache still life dated 1924, from the Gallery of Living Art, New York University. From the same collection comes a watercolor study for a mural for a French Embassy, executed in the following year, so Gallic in character as to be eminently suited to its intended surroundings! For the rest, a number of compositions, among which the tree roots are outstanding, bring us up to date with the year 1934. If the forces of disruption and consequent decadence rampant in the world today have been too strong for Leger, as well as others of his contemporaries, who is to blame the artist when he is held down to mirroring his own age rather than standing for an art that is of all time?

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MAHOGANY AND ROSE DAMASK COUCH ATTRIBUTED TO SAMUEL McINTIRE OF SALEM

The present sale—Part II of Mr. Kaufman's collection—is devoted to New England and Pennsylvania furniture, with decorative groups comprising early silver, Sandwich and other glass, china and Oriental Lowestoft. The desirable block-front variety of cabinetwork occurs in an important Goddard carved mahogany secretary. Two matching Hepplewhite inlaid mahogany Pembroke tables, rare in pairs, are attributed to John Townsend, and a finely carved claw and ball foot card table to William Savery. Items given to Samuel McIntire comprise the richly carved couch illustrated above, two Hepplewhite shield-back side chairs, a rare Sheraton carved and gilded overmantel mirror, and a Sheraton carved mahogany dining table. A very fine Chippendale carved mahogany side chair with claw and ball feet is of Philadelphia origin and identical with an outstanding chair in the Reifsnnyder collection.

Mirrors present a wide variety, and a half dozen Willard clocks are of note, as well as a rare Chippendale shell-carved walnut stool with claw and ball feet, and several Queen Anne highboys. The collection further includes Martha Washington armchairs, Sheraton and Hepplewhite sewing tables, a charming Sheraton mahogany small secretary, bureaus, lowboys, Hepplewhite chairs and sideboards. A number of items are from the Gerrish family of Kittery Point, Me., and an interesting group was once owned by Henry Wadsworth Longfellow. Early American and English silver and Sheffield plate forms a group which includes a rare three-legged bowl by William Cowell, a silver-mounted dress sword originally owned by Joseph Gerrish, officer in the Revolutionary War, casters, mugs, and other articles by the Reveres, Stephen Emery, William Homes, Phineas Bradley, and other eminent silversmiths.

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The plastic gaiety and invention of the Kandler period in Dresden porcelain are epitomized in this ewer which is one of a pair in the possession of Symons Galleries. Against a low relief of sea and sailing ships the finely modelled figures of Neptune, sea horses and mermaids stand out with dramatic effectiveness. The dolphins at the base and the baroque swing of handle and mouth carry out the playful spirit of the potter.



Especially fine flower painting appears on this Derby fruit cooler, which is part of a dessert service of thirty-seven pieces in the possession of Josephine Howell. The botanical conscience of the maker is evidenced by the fact that the names of the flowers are given on the back of each piece. Raised borders with grape designs in gold and white form a happy contrast with the naturalistic treatment of the flower sprays. The sturdiness of form is emphasized by the width and boldness of the borders.



A finely modelled figure of a satyr appears as the dominant motif in this Louis XV bronze and ormolu wall light which is one of a pair in the collection of Symons Galleries. Classical influences may be noted in the urn finial, but the scrolled branches and the chiseled leaf motifs below have the gaiety of the rococo spirit. Like most French lighting fixtures of the XVIII century, this pair suggests a great salon with high ceilings and paneled walls.



Landscapes and scenes of the sea, painted upon this Furstenberg porcelain set lend the romance of distant places to the cozy intimacy of the tea hour. Dating from circa 1760-1770, the service comprises a chocolate pot, a coffee pot, a tea pot, a sugar dish, a large bowl and twelve cups and saucers. Flower sprays, fluting and rococo borders and handles further combine to create the distinctive style of this set which comes from the Edward Garratt collection.

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Cresson, the famous French cabinet-maker of the Louis XV period was the maker of the frames of this canape and fauteuil which with five other chairs constitute an important Aubusson suite to be seen at the galleries of L. Alavoine & Company. The elegance of line and perfection of carving in the frames is matched by the exquisite quality of the Royal Aubusson upholstery in which a luxuriance of floral wreathes frame scenes from the Fables of La Fontaine.



Guilloche moldings and acanthus carving ornament the frames of this Louis XVI armchair, one of a pair, which reflect so strongly in their design the classical spirit of the era. The Aubusson tapestry which covers the seats has delicately executed panels with scenes from the Fables of La Fontaine. The figures on the backs are imbued with the delight in rustic idylls so characteristic of the period. Gilding adds to the decorative quality of these chairs which may be seen in the Symons Galleries.



This Louis XVI Aubusson fauteuil is part of an eight-piece suite in the art collection of the late Mary Strong Shattuck which will be sold at the American-Anderson Galleries on October 17, 18 and 19. Gay floral garlands encircle the quaint figural panels which form the main motif of the upholstery. The frames, which are of later date, are delicately carved and fluted and are decorated with lacquer and gilding. These pieces are complemented by four matching fauteuils and two canapes.



The elegantly curved framework of this Louis XV canape is decorated with a few motives in floral carving, letting the major emphasis fall upon the rich design and coloring of the Aubusson tapestry upholstery. Woven in silk and wool, the design of medallions of flowers, birds, amatory and martial trophies within laurel borders, combines many of the favorite motives of the late XVIII century. A lacque finish on the framework adds further charm to this piece which is from the collection of Dalva Brothers.

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SPOTLIGHTING ART

As the art season opens and we receive from all quarters hints of the ample fare that is to be proffered, a vague fear of over-indulgence tempers our keen appetites. With this in mind we recall admiringly a practice observed by several of the London museums which acts as an effective antidote to surfeit. The British Museum devotes one case in the manuscript room to the display of a different page of illuminated manuscript each week. A recess off the entrance hall of the Victoria and Albert Museum is used solely for the weekly exhibition of a single masterpiece, while the National Gallery focuses attention on one painting through its photographic reproduction shown in a wall case on the outside of the building.

Ideally such a system operates to counteract the abysmal blindness of the average museum visitor which experts have repeatedly determined and broadcast to the world. The visitor accustoms himself to making a weekly pilgrimage to the museum for the express purpose of seeing the "new display" and whatever cursory examination he may grant other objects of art, the isolated exhibit remains of primary importance. Removed from its context and accompanied by detailed explanatory notes, which obviously are not possible in the regular gallery, the Elizabethan chair, the Ming porcelain or the Flemish primitive assume a significance that fixes it firmly in the memory. Thus each masterpiece of its kind can constitute a measuring stick, which carried compactly around in the mind serves as a trusty guide.

It is pleasant to speculate on what one might accomplish in a year's time. Granting even the most enthusiastic devotee of museums two weeks' holiday, let us assume that for the rest of the year he spends one-half hour a week with the special exhibit, thereby gaining familiarity with fifty objects of art in various fields. Compared with the experience of the person who conscientiously makes four or six or even



"THE HAMMOCK"

Included in the exhibition of twelve paintings by six French artists from the collection of Paul Rosenberg, now on view at the Durand-Ruel Galleries.

By MARIE LAURENCIN

RECENT ART
BOOKS

MALLET'S INDEX OF ARTISTS

By Daniel Trowbridge Mallett
Publisher, R. R. Bowker
Company, New York
Price, \$12

The *Index of Artists* compiled by Daniel Trowbridge Mallett is an international biographical reference book on all artists from the earliest times to 1935 and its one-man exhibitors. The book is the result of exhaustive accumulations and checking of all available biographical data with the assistance of curators of art galleries in all parts of the world. More than 27,000 artists are listed, of which about 8,000 are contemporary—a larger listing in this field than in any previous reference book.

The plan of the volume is to give the name of the artist, his nationality, type of work, place and year of birth and of death, if deceased, and if living, the present address when obtainable. There is also a keyed index to the principal sources of more extended biographical information. This is a much needed work invaluable to libraries and museums as well as to students, art dealers, collectors and others in search of biographical material.

GEORG JENSEN

Georg Jensen, internationally renowned Danish silversmith, passed away on October 2 in Copenhagen, at the age of fifty-nine. Creator of highly individual and strikingly beautiful patterns, Mr. Jensen exhibited his work at museums throughout the world. In 1920 an example of his work was acquired by the Louvre and the artist became a member of the Salon. In the following year an exhibition of Jensen silver was held in London under the patronage of Queen Mary and in 1922 a large collection was displayed at the Art Centre in New York.

Whitney Museum
Announces Plans
For This Season

With the opening on October 15 of an exhibition of works from the permanent collection the Whitney Museum of American Art will inaugurate its fifth season. To mark that anniversary and to give an account of its primary purpose, which is to acquire and exhibit works by American artists, this opening exhibition will be drawn exclusively from the 330 accessions which the Museum has made since it opened to the public in November, 1931. The exhibition, which will contain paintings, sculpture, watercolors and prints, will occupy the entire building and will remain on view until November 8.

The program of exhibitions for the remainder of the Museum's fifth anniversary season is planned to emphasize work from the permanent collection. To this end, individual and collective loans which have numbered over a thousand works sent to art institutions and societies throughout the country, will be temporarily discontinued so that the entire collection may be available for exhibition in New York. Some part of the permanent collection will be on view during the entire season.

Following the opening exhibition, on November 12 and continuing until December 12 the program will include an exhibition of Shaker handicrafts, comprising furniture and other articles of everyday use done by members of this American religious sect. Concurrent with this exhibition XIXth century provincial paintings from the permanent collection will be on view.

From December 17 to December 29 a holiday exhibition will be held of works from the permanent collection. The Museum will be closed from December 29 to January 14. This year the Second Biennial Exhibition of Sculpture, Prints, Drawings and Watercolors will be shown in two sections: Part I—Sculpture, Drawings and Prints from January 14 to February 13; Part II—Watercolors (including pastel and gouache paintings) from February 18 to March 19. Exhibitions by two Pennsylvania artists will take place from March 24 to April 23; Genre and Portraits by David G. Blythe, 1815-1865; Drawings by Joseph Boggs Beale, 1840-1926.

The Museum will remain open during the summer, except for the month of August, and will place on view, beginning April 23 an exhibition of works from its permanent collection.

The Fogg Museum
Honors Dr. Ross
In Memorial Show

By ROGER GILMAN

CAMBRIDGE—A memorial exhibition in honor of a great benefactor opens the year at the Fogg Museum at Harvard. As a tribute to Dr. Denman W. Ross, who died last month in London, the several galleries that are used for current exhibits are all arranged with his gifts. The Fogg stood in a peculiarly intimate relation to his manifold activities. It was the fortunate beneficiary of his generosity, second only to the Boston Museum of Fine Arts. It was the scene of most of his teaching. It has remained the custodian of his "study series," a carefully chosen body of original works and reproductions. And it is the possessor of a large portion of his own work in painting.

Oriental art, representing the major field of Dr. Ross' gifts to this Museum, has been assigned the two main galleries. Other galleries show the various aspects of his teaching, his gifts of watercolors and Japanese prints, and his personal painting.

In this Oriental exhibit an unusual blending of sculpture, painting and drawing, with ceramics, illuminations and textiles, denotes the extent of his connoisseurship. The paintings alone range through many types and races. One of his favorites, according to the Oriental curator, Mr. Langdon Warner, was the full-length portrait of a Chinese noble of the Ming-Ch'ing period. At the opposite extreme are four tiny landscapes, merely a few lines and washes on faded silk, almost invisible with age. Various placed between, are great Japanese screens, somberly gorgeous with dark colors on gold, or a Korean painting of a scholar's table in the subtle hues of jade, or Indian Rajput illustrations.

The range allows also one essentially human note, a book of poets' faces, of the Korin school of the XVIIIth century. You may admire the vigor of the brushwork or the patterns of the color scheme but you can not escape the humor.

The boldness and sureness of Dr. Ross' taste, as recounted in the Boston Museum's *Bulletin*, is clearly shown. Here, for instance, is a case of Persian tiles in lustre and purple as well as polychrome bowls. Persian pottery was first brought to the Boston public by him. A fine bronze head from Siam with wonderful patina, a little VIIIth century Maitreya from Korea and the Cambodian stone heads all represent pioneer ventures in collecting and in pointing the way for museums. The two Rajput paintings already mentioned, and the figure of Siva which holds the centre of the gallery, stand for Dr. Ross' achievement in initiating the Indian department of the Boston Museum of Fine Arts.

Evidence of his interest in the beauty of line is everywhere. We meet it first in the two great Chinese portraits. The pure line drawing of the faces anticipates that of Holbein in conveying form and in suggesting the fundamentals of a character. In a Japanese tea-screen the line is infinitely long and tenuous, or folds itself into patterns. In two temple prints it is full and sensuous. In the Persian scripts and miniature portraits it sums up in itself all elegance and precision.

Dr. Ross' love of patterned textiles and his profound knowledge are represented here by a number of choice pieces. A case of his Coptic and Egyptian fragments reveal, with all their naive ineptitude, a remarkable sense of design. On the wall, long Japanese panels of black with broad gold patterns raise textile design to a truly monumental plane. But most characteristic of his preference are several Japanese priest robes. Their designs of flowers, vines or symbols, are intricate, gracefully formalized and marvelously woven. Their fields of subdued colors are shot with threads of gold and silver, skillfully set off by tints that stimulate their lights and shadows. They seem to reach perfection in the artistic blending of metal with silk.

Such reflections may serve to suggest the breadth of Dr. Ross' knowledge, his convictions and his taste, as revealed in this exhibition. They may faintly indicate what a great collector he was. If gifts were all that he had contributed to the Fogg Museum, this might seem enough honor. But exhibits can express the Museum's gratitude only in part. Its tribute to his thought and his personal influence is to be found in the use of his theories in its teaching year after year.

Brooklyn Director Aims to Eradicate "Museum Blindness"

[The following article by Philip N. Youtz, Director of the Brooklyn Museum, appeared in the Museum's current Quarterly under the heading, "Curing the Blind." The discussion is of such interest, not only for its specific references to the Brooklyn Museum but in its suggestions for other institutions, that we reprint it in its entirety.]

"Aristotle says somewhere that of all our senses we enjoy sight most. The observation seems absurd to anyone who has studied visitor behavior in the museum. Most visitors are quite blind.

"This statement is hardly fair to visitors who are actually blind, for it is always a revelation to watch the keen tactual pleasure of a person without eyesight exploring the subtle contours of a piece of sculpture. Such a visitor has extraordinarily developed perceptions which are sensitive to the slightest gradations of form.

"Museum blindness is much more serious than the purely accidental lack of one sense. It is a kind of mental decadence that impairs our ability to receive vivid impressions. Those who suffer from this sleeping sickness of the mind are cut off from many of the most vital pleasures in the range of human experience.

"In a number of museums about the country, psychologists have been studying visitor behavior. Though their investigations have not gone far enough to give us more than a preliminary picture, they do show with startling uniformity how little a museum visitor actually sees as he goes through a gallery. His visit probably gives the average visitor a certain amount of pleasure, or he would never take the trouble to enter a museum, but it is obvious that this pleasure is only a small fraction of what he ought to receive for the same cost in effort, time and tax money. Thus the museum is faced with the difficult problem of trying to teach the blind visitor to see.

"In installing the new first floor at the Brooklyn Museum, a great deal of planning and study has been devoted to the problem of presenting the collection in a way which will capture the visitor's attention and afford him pleasure. A few of the principles which have been worked out as a cure for visitor blindness and fatigue may be listed.

"The first step was an analysis of the plan of the gallery area. For this purpose a layout plan of the entire first floor was made to an eighth inch scale. A quarter inch scale would have been better, but the building was so large that the plans became cumbersome at that size. On this layout plan the walls were inked in with black on tracing linen. From this tracing as many black and white prints as were needed were made at trifling cost.

"By careful planning, it proved possible to lay out the galleries consecutively so as to control visitor circulation. In old fashioned museums, a bewildered visitor wanders about haphazardly. Much of his fatigue comes from the fact that he does not know where to go or how to arrange his itinerary. By definitely planning the route through the galleries, it seemed possible to give the visitor a guidance of which he would not be conscious, but which would enable him to see the collections in a logical and intelligible order.

"To make the exhibition easily understood, all of the collections of one department were grouped in adjacent sections of one floor. Nothing is so confusing to a visitor as to wander from ancient Egypt into a medieval hall and thence into an Italian Renaissance room. Such an arrangement violates not only the dramatic unities but the fundamentals of good pedagogy as well.

"Adequate lighting does more than



FAMILLE ROSE VASES

These fine meticolated specimens are included in the sale of art from the estate of Mary Strong Shattuck, to be held at the American-Anderson Galleries on October 17, 18 and 19.

CH'EN LUNG PERIOD

anything else to heighten the visitor's pleasure in looking at objects. Mr. Albert Henricksen, the superintendent of the building, found that the best light he could obtain from the point of view of both efficiency and economy consisted of an ordinary bulb silvered on the end so as to form a mirror which would reflect the light on the white ceiling. The ceiling served to diffuse the light uniformly throughout the gallery. This indirect system of lighting proved most restful to the eye. A special paint was used on the ceiling to give it a high reflecting coefficient. Contrary to general practice, ceilings were painted perfectly white, yet no glare resulted. The use of the ceiling to reflect light also served the purpose of straining out the yellow in the electric bulbs and of giving a practically white light which would not distort the natural colors in the objects to be exhibited. Instead of guessing about the amount of light, this was measured by a foot candle meter. The quality of the light was tested by a color chart to determine possible distortion.

"The eye level was lowered in the galleries so that the visitor would not have to raise his head and thereby tire his neck muscles! In galleries of abnormal height the lighting was so arranged as to bring the level of attention down to a zone about the visitor's height.

"Dr. Herbert J. Spinden, Curator of the Department of Prehistoric and Primitive Art, made a study of the Department's collections to apportion the most important material to the gallery space available, which comprised some 21,000 square feet. Thus space was found to give an adequate presentation of all of the different aboriginal cultures of which the museum had representative collections.

"As far as possible, the interior architecture of the galleries was suppressed because the style of this architecture could not be made to harmonize with the material to be installed. Moreover, the scale of the architecture of the building was so monumental as to dwarf the apparent size of the objects shown. Every effort was made to transform the interior architecture of the galleries into a neutral and inconspicuous background for the collections. Obtrusive architectural features, such as colossal columns and a heavily coffered ceiling, were painted white so as to make them disappear.

"The first question which a visitor asks when he sees an unfamiliar object is 'Where did it come from?' To answer this question a group of artists headed by Mr. Guy McCoy, were secured from the United States Works Progress Ad-

ministration, Art Work for Public Buildings Project, to make a large orientation map which would meet the visitor's eye on entering the gallery. As most of the material in the collection was aboriginal American art, the map was designed to show the location of the principle cultures of North, Central and South America.

"All of the collections of American aboriginal art have been arranged in geographical sequence so that the visitor may make a tour from south to north successively through all of the chief American cultures. In order to keep these different cultures distinct in the visitor's mind, large general labels with raised letters have been placed at the entrance of each section. Changes in color have been used to accent changes in culture.

"Though the choice of the materials to be exhibited and the general organization of the collections have been the responsibility of the curator, the installation of the objects in such a way as to appeal to the visitor has been entrusted to a designer, Miss Christine Krehbiel. Design is coming to have a growing importance in the contemporary museum. It is customary for conservatives in the museum profession to disparage installation as being secondary to the quality of the objects themselves. This attitude is largely a defense. Any object, whether of superlative quality or not, needs to be shown effectively if it is to be seen. While over dramatization should be avoided, adequate presentation is essential in any museum that aims to be more than a storehouse.

"As far as the museum budget would allow, modern metal cases protect the collections. One of the great merits of these metal cases is that they are so inconspicuous that they do not compete with the object for attention. The majority of the cases, however, are old style wooden ones. These have been remodeled so as to eliminate all cornices and other ornamentation. They have been painted the same color as the wall to make them blend into the background and to reduce their apparent size.

"Color has been used extensively to make the galleries attractive and to reduce visitor fatigue. For the most part color has been applied in pastel tones which make a pleasant background for the objects and which do not absorb too large an amount of light.

"Light color values have been used for large surfaces, and darker, more intense ones for smaller.

"In order to carry the visitor's eye

down and to give him a satisfying feeling that the light colored cases and pedestals actually rest on the ground, a strong base of darker tone has been carried around all the galleries.

"A minimum number of cases and other large objects have been installed in each gallery. As a result there is no impression of crowding. The visitor does not feel that his progress is impeded.

"None of the cases or other installation is built in. Everything is free-standing. Thus the galleries are kept entirely flexible and may be altered quickly to meet changing social needs.

"Backgrounds inside the cases have been kept very light in most instances so as to silhouette the objects and to project them forward.

"All of the new galleries are provided with invisible metal molding so that it is easy to hang objects on the wall without defacing the plaster.

"In place of myriads of small illegible labels defacing each individual object, the case installation has been planned to provide space for one large general label. Most of these labels have illustrations, such as maps or charts, and all of them are printed in large sans-serif type so as to be legible at the same distance from the case at which the objects themselves are viewed. The labels have been prepared under the direction of the curator with the assistance of Miss Louise Chase and a staff of artists.

"While the curator has selected the material for the individual cases on the basis of its archaeological and ethnological importance, the actual arrangement of the case is in each instance dramatic rather than scientific. Each case makes a definite bid for visitor attention.

"In accordance with modern principles of display very few objects are shown in a case. Only as many objects have been placed as can be seen easily.

"Contrast and variety have been introduced in the succeeding galleries to keep the visitor's attention from flagging. Nothing is more boring than a monotonous line of cases all arranged in the same way.

"Plans have been made for a study gallery near the main collections where the visitor may actually handle objects under proper supervision. It is a mistake to put 'Please do not touch' signs in a museum gallery. People love to touch objects. The wisest policy is to protect objects which touching will damage and allow visitors to handle objects which cannot be harmed.

"Though these principles all contribute to the visitor's comfort and pleasure, they are by no means final or inviolable. Any experienced museum man will think of others equally important. Moreover, the experimental process of installing a new exhibition always develops certain new principles of value. The main factor in a successful installation is a sensitive consciousness of those for whom the exhibition is planned—what the actor calls a sense of his audience."

XXth Century Art In Lively Display At Grand Central

The Grand Central Art Galleries at their Vanderbilt Avenue location are staging an interesting and provocative exhibition. It is composed of the work of twenty-four artists featured in the *Index of XXth Century Artists*, compiled and published by the College Art Association, under whose aegis the present show is being held. The very title will arouse the curiosity of those not familiar with the publication. Who are the chosen among the artists of our own time, and to what special reason do they owe their inclusion in the select company? From Ryder, Eakins and Homer the roster runs to Hopper and Marin, taking in by the way such varied talents as Gari Melchers, Jonas Lie, Eugene Speicher and Rockwell Kent.

An examination of the *Index* reveals much data relating to awards received, exhibitions held, and examples in public collections as well as a comprehensive bibliography. In addition there is an introduction, which varies in scope from mere mention of the bare facts of an artist's life, as in the case of Marin, to the enthusiastic eulogy which greets Speicher's achievements.

It is this discrepancy in the treatment of artists which is the most dangerous feature of a project, which though undoubtedly useful in some respects is apt to be misleading. It is always difficult for contemporaries to distinguish the permanent contributors to art from those of passing interest. When any list is made, it is necessarily an arbitrary one, the result of personal opinion. And when this opinion is given the expression of an elaborate publication, backed by an association of University affiliation, it achieves an air of authoritativeness which is bound to mislead the general public into an attitude of unwarranted respect.

The exhibition offers a valuable opportunity to test the validity of the individual artist's claims to inclusion among the elect. At first sight, and without the literary aid provided, one would not know that one had arrived at the XXth century Parnassus. After a little while, however, certain artists assert themselves. Ryder is among the first, with his "Trough of the Sea," loaned by the Ferargil Galleries. The Pennsylvania Museum of Art's "Between Rounds" by Eakins attracts attention, as does Whistler's "Portrait of Robert Barr," from the Detroit Institute of Arts. Several Homers, one the "Cannon Rock" from the Metropolitan Museum, somehow fail to impress by the great qualities with which he is so generally credited.

Coming to the men of our own time, the Marin, "Sunset, Rockland County," lent by the Phillips Memorial Gallery, is of the artist's best. From the same collection comes a fine Sloan, "Six O'Clock Rush." Hopper is represented by two characteristic works, the watercolor "Rock Pedestal" being an especially fine example. "A Dream" of Kuniyoshi, loaned by the Downtown Gallery, epitomizes the artist's rare phantasy, while from the same gallery comes a beautiful drawing by Zorach—that of his daughter Dahlov. Other artists included in the exhibition are George Bellows, Alexander Brook, Ernest Flene, Morris Kantor, Bernard Karfol, Rockwell Kent, Leon Kroll, George Luks, Paulanship, Augustus Saint-Gaudens, Henry E. Schnakenberg and Maurice Sterne.

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DESIGN COURSES AT METROPOLITAN

In addition to the large number of courses given by the Department of Educational Work, in which the historical viewpoint and the study of the collections are emphasized, the Metropolitan Museum is offering in the Department of Industrial Relations several courses of combined classroom and gallery talks on the principles of design and are arranged to meet the interests of members of the Museum, of teachers in the public schools of New York, and of the public generally. The following article by Richard J. Bach, reprinted from the September *Bulletin* outlines the general scope of this series:

In the present season there will be given, free to all, a course on Sunday afternoons and three series (two on Tuesdays and one on Thursday) of three short courses; for Members, two series of three short courses on Monday afternoons and Friday mornings; and for teachers, two courses, on Friday afternoons, one in the autumn and one in the spring. The short courses for the public and for members consist of eight study hours. While each course is complete in itself and forms a unit, the units are arranged as sequences to run through the season.

In the Sunday series alternate lectures will be given by outside specialists in design. Among these are Edgar L. Williams, on Design in Domestic Architecture; Eugene Schoen, on Design in Furniture; Miss Nancy V. McClelland, on Design in Wall Coverings; John C. Milne, on Design in Textiles; Walter W. Kantack, on Industrial Design Today: Metals; and Leon V.

The Denver Museum Acquires Paintings From H. Dill Trust

DENVER.—Among the many acquisitions in the fields of both contemporary American art and French Impressionist painting recently made by the Denver Art Museum are four works purchased through the Helen Dill Trust Fund. These include two Monets, a study of "Westminster Bridge," signed and dated 1903, and one of the famous water lily series, executed in 1904. By Pissarro the Museum has secured a landscape of 1894 which in its treatment of trees and luxuriant foliage is highly expressive of the qualities of French Impressionism. For its collection of American art an idyllic figure composition by Arthur B. Davies has been purchased.

Solon, on Industrial Design Today: Pottery and Glass.

Of particular interest are the Monday afternoon study hours for members. These are planned especially for those who have attended study hours in previous years; small groups will be formed within the class for specialized study, in which those who wish to make objects in any technique they are familiar with will be given guidance in design and color and in the selection of motives from the collections. Half of each meeting will be devoted to such study.

The general method in all the courses is first to discover the elements of design and the principles of color by analysis of objects from the collections brought to the classroom as illustrative matter, and later to study varied applications of the same elements and principles in many other objects in the galleries.

LONDON NOTES

Carved reliefs and paintings by Ben Nicholson and landscapes and still lifes by Jane Bussy yielded strong contrasts in aesthetic theory in a display recently held at the Reid-Lefevre Gallery. Mr. Nicholson is an ardent devotee of the abstract and both his carvings in various woods and his canvases make their primary appeal to those who enjoy the simplicity of architectural forms. The artist's technique is extremely skillful and he achieves within the limits of his theories many subtleties of contrasted line and mass. Miss Bussy's work is distinguished by a delicate yet highly feminine charm of color and pattern. Many of the canvases on view are frankly decorative, but in others the artist achieves some atmospheric depth. "Almond Blossom" is one of the most genuinely gay of her flower compositions while such a work as the "Two Cottages" shows sensitivity to the mood of the English countryside.

The American artist, Carle Blenner, has been exhibiting his flower pictures at the galleries of Messrs. Frost and Reed. Among the paintings on view were his "Magnolias at Night" and "Peonies at Window."

Christie's recently exhibited in its great room the second panel of the triptych done in tapestry by Viscountess Chilton for Lancing College Chapel. The work, which was done by the Merton Abbey weavers, is regarded as a remarkable achievement in modern technique, since the panel is nearly thirty feet in height, and a loom was required that was twice as large as any ever made before. Red, blue and gold are the predominant colors in the design which is a group depicting "The Virgin, St. John and St. Anne."

American Artists Announce Holding Of First Congress

Artists of the most diverse esthetic persuasions will assemble in New York City early in December for the first American Artists' Congress, it has been announced by Stuart Davis, secretary. The agenda for the congress will be broadly inclusive, according to Mr. Davis, covering such topics of special current interest to artists as federal, state and municipal art projects, changes in art patronage, subject matter in relation to new esthetic directions, problems of technique and medium, museum policy in the depression, plans for rental of pictures, art criticism, and art schools during the crisis.

The list of one hundred artists sponsoring this congress includes Peter Blume, winner of first prize in the Carnegie International Exhibition of 1934; Harry Gottlieb, awarded a prize in landscape painting by the National Academy of Design last spring; Alexander Brook, a prize winner in the 1933 Carnegie International; Ivan Le Loraine Albright, president of the Chicago Society of Painters and Sculptors; Joe Jones, St. Louis mural painter, Gilbert Wilson, Terre Haute muralist, and Margaret Bourke-White, well-known photographer. Others are Henry Billings, Morris Kantor, Mabel Dwight, Boardman Robinson, William Gropper, Raphael Soyer, Ben Shahn, A. S. Baylinson, Adolph Dehn, Niles Spencer, Art Young, Thomas Donnelly, Hugo Gellert, and Nicolai Cikovsky.

TOLEDO MUSEUM CHANGES GALLERY

TOLEDO.—The George W. Stevens Gallery of Books and Manuscripts at the Toledo Museum of Art has recently been reinstalled in a slightly larger gallery. The new gallery has been furnished with walnut bookcases which are in keeping with the most recent furnishings of other galleries in the Museum. They are so constructed that practically all of the material in the collection can be shown on the wall surfaces, and thus be in easy view of visitor or student.

The new installation is a great improvement over the former one, a combination of wall and table cases. In it many of the most precious and important items had to be kept in the table cases, where they made no impression on the casual visitor, and were inconvenient for the use of students in groups, as but a very few could see any particular object at one time.

In the new arrangement every object is instantly visible upon the most cursory glance. The new gallery is also much more suited to our method of mass instruction, and each individual object has a far more dignified and adequate setting than has been its lot heretofore.

Some of the notable items in the gallery are the Papyrus Libbey, an Egyptian marriage contract in hieratic script, the Nebuchadnezzar cylinder, two pages from the Gutenberg Bible, the Nuremberg Chronicle, a book from the first press in the New World, a Shakespeare Second Folio, Poor Richard's Almanac and other examples of printing by Benjamin Franklin, and a group of books from the libraries of famous historical personages, bound for them and bearing their coats-of-arms.

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WORCESTER HAS VARIED EXHIBITS

WORCESTER—The opening of the fall season at the Worcester Art Museum has been featured by the exhibition of a number of recent accessions. Chief among these are the objects which came to the Museum as a bequest from the late Mrs. Charlotte E. W. Buffington, a charter member of the Corporation and a Trustee from 1904 until the time of her death last May. The collection includes in the field of minor arts specimens of Greek vase painting of notable quality as well as Near Eastern and Chinese pottery, Sèvres porcelain, XIXth century lace, swords and daggers from the East Indies and Japan, and jewelry from all parts of the world. Of the textiles, the most important examples are two Japanese temple hangings with embroidered designs of the XVIIth century.

French masters of the last century figure most prominently in the Buffington collection of paintings, which includes two Corot landscapes, Millet's "Girl with Cow," Daubigny's "Spring Morning," Diaz' "Path Near Fontainebleau" and two landscapes by Troyon. Works by Mauve and Israels are also to be found, as well as four canvases by the late Childe Hassam. In her will, Mrs. Buffington expressed the hope that a generous bequest which will ultimately come to the Museum will be used for the purchase "of one or a few of the best examples of the great masters of the Barbizon or early Dutch schools."

One gallery at the Museum has been devoted to the exhibition of twenty-three miniatures, Persian, Indian and Turkish, of the XIVth through the XVIIIth century, which were purchased last spring from the income of the Jerome Wheelock Fund. Constable's "Stormy Weather: Hampstead Heath," another recent purchase, has also been hung. The Museum has acquired as the gift of Edward A. Bigelow of Worcester and has placed on view two American etchings, "Collegiate Church, Toro" by John Taylor Arms and "September 18, 1918, St. Mihiel Drive" by Kerr Eby. Felix A. Gendrot of Roxbury has presented paintings of the Italian and American schools and ten American medals struck for the Society of Medalists, while from Roland Moore of New York, the Museum has received a vase of Rakka ware, Mesopotamian, of about the Xth century, and a Spanish cassapanca of the XVIIIth century. A number of other recent gifts are listed in the Museum's October Bulletin.

Plans are now under way for the exhibition of contemporary American painting which will open to the public on November 2. The exhibition will approximate in a general way that held two years ago although there will be greater emphasis upon New England painters. A group of Worcester County painters selected from the local show which was held at the Museum last June will also be represented. Each artist is invited to send one painting, either oil or watercolor, and the total number of exhibits will not exceed one hundred.

TORONTO

An exhibition of Raeburn portraits, loaned by private owners in Toronto, is now on view at the Toronto Art Gallery. Included in the display is the portrait of Janet (called Jean) Watson, which has been loaned to the exhibition by Lady Eaton. Also on view at the Gallery during this month is a fine Tintoretto altar-piece representing the Madonna and Child with St. Lawrence and a bishop in full canonicals, introducing a number of boys and girls—said to be the children of the Cornaro family.

A recent purchase of the Gallery is Utrillo's "La Maison Berlioz et le pavillon de chasse Henri IV," painted in 1917. The canvas, though sombre, is rich and glowing with color, and with its leaden sky, contrasting white walls, red roofs and the tangle of foliage against the buildings, presents a stimulating pattern typical of the artist's style. Other recent acquisitions include a little Dutch landscape by Theophile de Bock, a Legros pencil drawing portrait and a Blake book plate.

During the summer, work on the two new galleries has progressed steadily and they will be used for the first time in November.

AROUND THE GALLERIES

A small roster of exhibitions indicates that many of the galleries have not yet opened to welcome the new season. On the whole they are much later than last year, but the attractions scheduled will more than make up for the delay experienced.

A large show of watercolors by John Wenger fills the Montross Gallery. The works on view reveal a decided change from the familiar theatre scenes so much loved by the artist a year or so ago. Sentiment is very much to the fore, such subjects as "Mother and Son," "On the Veranda" and "Family Group" being treated with unwonted gentleness and simple charm. "Along the Hudson," which gives a view of Washington Bridge, will appeal to many, while for those who prefer his earlier genre, there is a single example entitled the "Rehearsal."

The Ferargil Galleries are paying tribute to our national art by staging a show of early American paintings. These make a very effective group, in which certain individual works stand out. One landscape by an unknown painter is especially charming, being reminiscent of the English masters in this field. The "Child with Dog" by Joseph Blackburn naturally dominates the room, flanked on either side by an emphatic couple, "Mr. and Mrs. Kingston Mackay of Philadelphia," painted in 1835. Among other portraits, that of a man by Providence will also attract notice.

At the same galleries Edward Fisk, who used to exhibit ten years ago at the Daniels Gallery and the New School for Social Research, is showing etchings and monotypes executed during recent years, when he has been living and teaching in Kentucky.

Photographs by Brett Weston at the Julien Levy Gallery present rather a problem to any but the most up-to-date follower of that phase of the arts. Altogether Mr. Weston is set forth in the catalog as an exponent of "pure photography," it is yet difficult to imagine how the unaided camera can obtain such effects. The photograph of Stravinsky, on the other hand, is explicable to any one as a truly untouched rendering which only a man would stand for.

At the Macbeth Galleries, admirers of Frieseke's work will find a number of new paintings, many of which were executed during the summer.

MAYER GALLERY HOLDS EXHIBITS

The Guy E. Mayer Gallery is holding an exhibition of etchings and dry points by Edmund Blampied and of a large collection of Chinese snuff bottles. Blampied's work is well known to print lovers both for its humor and its great expressiveness. Included in the group is the favorite "Aperitif" in which the drama of light and shadow is handled with a technical mastery and a feeling for drama that have made it widely acclaimed. Such plates as "Les Deux Petites Verres" display the artist's wit to great advantage, while "The Joy Ride" with its sharp line and nervous energy reveals another side of his talent.

In his collection of snuff bottles, Mr. Mayer has brought together specimens of almost every type that appeals to the collector. Among those in semi-precious stones three rare specimens in aquamarine, pink tourmaline and black amber stood out particularly. In the case devoted to jades, we noted especially a white mutton fat specimen with incised landscape designs of the utmost delicacy. In a smaller group of decorated porcelains a snuff bottle with a design of running deer has unusual quality.

TOLEDO SECURES A LUKS PAINTING

TOLEDO.—In furtherance of its policy of improving the collection of paintings by American artists, the Toledo Museum has acquired a canvas by George Luks, entitled "Nora Brady."

The painting belongs to his notable series of old women. Clad in rusty black dress, white apron and cap, she sits, hands folded upon her lap. The eyes, deep set in a face modeled by age and care, retain their piercing glance. Even the hands are indicative of the weariness of an over-worked body.

The Museum has also acquired for its contemporary American collection Jean MacLane's "Country Dog Show" and Gordon Samstag's "Proletarian." Both were included in the Museum's twenty-second annual summer exhibition.

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SHATTUCK COLLECTION

(Continued from Page 3)

Bacchus and Ariadne scene are portrayed in two splendid Brussels tapestries of about 1710. An early XVIIIth century Flemish verdure tapestry showing a prospect of green meadows with a winding stream, trees, and flowering plants is another outstanding example of the weaver's art.

A portrait of Madame Victoire, daughter of Louis XV, attributed to Jean Baptiste Perroneau, from the collection of the Duchess of Berry, daughter of Charles X, and a portrait of lady with lilac scarf attributed to Carle Van Loo appear among a group of paintings of the French school. A wide variety of Oriental rugs, miniatures, enamels, gold boxes, ivories, textiles, prints, Chinese jades and other carvings, jewelry, glass, Sevres, Limoges, Dresden and other table porcelains are also included in this notable sale.

BROWN LIBRARY

Now on Exhibition
Sale, October 15, 16

The first book sale of the season at the American-Anderson Galleries will be that of the library of the late Philip Greely Brown of Portland, Maine, to be sold the afternoons of Oct. 15 and 16, by order of the National Bank of Commerce of Portland, Maine, executor. A group of first editions of American authors, in fine condition, is an important feature of the library, which includes also historical Americana; an extensive collection of works relating to Maine; English and American historical, biographical and genealogical works; and books about exploration, natural history and sport. The Brown library will go on exhibition Oct. 11.

Two outstanding items are the rare first English edition of Melville's "The Whale," 3 vols., London, 1851, which preceded the first American edition issued the same year under the familiar title "Moby Dick; of the Whale"; and an apparently unpublished autograph letter by Poe to John Neal, 1835, stating that he had then lately assumed editorship of "The Southern Literary Messenger."

RAINS GALLERIES

BONAVENTURE ET AL.
FURNITURE, PAINTINGS
AND DECORATIONS

On Exhibition, October 13
Sale, October 17, 18

Fine French furniture and objects of art, selections from the stock of E. F. Bonaventure, Inc., of New York City, will be placed on exhibition tomorrow at the Rains Galleries, together with properties of other owners and estates, prior to dispersal on the afternoons of October 17 and 18. Paintings of the French school and a group of American oil paintings by R. Emmett Owen, the collection of Harold T. Van Wyck of Pelham, New York, as well as fine Oriental rugs, appear in the catalog.

Period pieces prominent in the



OCCASIONAL TABLE BY NICOLAS PETIT LOUIS XV PERIOD
This rare signed specimen is a feature of the sale of art from the estate of Mary Strong Shattuck, to be held at the American-Anderson Galleries on October 17, 18 and 19.

French furniture are mainly in the styles of Louis XIV, XV and XVI and include desks, corner cabinets, commodes, boudoir pieces, trumeaux, tables de salon and occasional pieces. Most of the pieces are enriched with finely chiseled ormolu mounts and various scrolled tendrils and bandings. Antique needlework, Gobelin and Aubusson tapestry appear in the chair coverings, while an interesting example of silk petit point may be seen in a pair of slipper side chairs, decorated in blue and white and dated 1789.

The art objects offer a wide selection of French antiques, among which may be found gilt bronze and marble mantle clocks. Sevres bisque busts, bas reliefs of bronze and terra cotta, and a fine decorated porcelain à la reine and ormolu mounted cachepot, ornamented with festoons of flowers and signed with a crowned "A." This last-named piece was executed at Marie Antoinette's own kiln. There are several fine Louis XV and XVI ivory and pearl fans.

The group of French paintings in the dispersal consists of examples by Poussin, Claude Lorraine, Fragonard, Greuze, Diaz and Renoir. R. Emmett Owen's oil paintings of the New England scene are concerned with such familiar subjects as abandoned mills, covered bridges and snow-clad woods and hills. A group of Oriental rugs; many decorative French prints, including stipple engravings; watercolors and several miniatures round out the catalog.

The exhibition will be open to the public from 2 to 5 tomorrow afternoon and from 9 to 6 daily thereafter until the days of the sale. The dispersal sessions will start at 2:30 in the afternoon.

WATKINS LIBRARY

Now on Exhibition
Sale, October 17, 18

The library of Thomas C. Watkins of Deland, Florida, consisting of first editions of American authors, autographs and presentation copies, together with fine colored plate sporting books, extra-illustrated books and Americana from a Morristown library, will go on exhibition today at the Rains Galleries. Dispersal of these properties will be held in two sessions, on the evenings of October 17 and 18.

Among the colored plate books is a first issue of the first edition of Apperley's *The Life of a Sportsman* and *Black's Series of Colored Plate Books on Travel and Description*. First editions include Milton's *Paradise Regained*, London, 1671, with the Robert Hoe book plate, and Mark Twain's *Huckleberry Finn*. In Chiver's translucent vellum binding is a fine copy of the first edition of Sir Thomas Malory's *Le Morte D'Arthur* with the Aubrey Beardsley illustrations. Samuel Knight's *The Life of Erasmus*, Cambridge, 1726, is extra-illustrated by the insertion of eighty fine portraits of Spencer Compton, Sir Thomas More, Cardinal Pole, Thomas à Kempis and others. The exhibition will be open to the public daily (including Sunday from 2 to 5) until the evenings of the sale.

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PLAZA ART GALLERIES
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ESTATE SALE

Exhibition, October 13
Sale, October 16-19

Art from two estates with additions from other sources will be sold at the Plaza Art Galleries, 9 East 59th Street, during the week of October 13. Among the paintings, Hoppner's "Portrait of John W. Wilson," "Portrait of a Young Girl" by Sir Martin Archer Shee, "Head" by Greuze and "Portrait of the Duke of Wellington" by Beechey, are of the greatest interest. These works all come from the estate of the late Edward L. Norton and are sold by order of the Central Hanover Bank & Trust Company, executors. They have been authenticated by such authorities as William Roberts and G. Frank Muller. A rare Brussels tapestry depicting "Juno Passing Judgment on Echo," a needlework settee and some decorative period furniture come from the estate of the late Ethel Leary of 940 Park Avenue. Some highly decorative lamps in semi-precious stones are also from her estate.

The collection will be dispersed on October 16, 17, 18 and 19 at two o'clock each afternoon.

New York Auction Calendar

American-Anderson Galleries
30 East 57th Street

October 15, 16—The library of the late Philip Greely Brown of Portland, Maine, to be dispersed by order of National Bank of Commerce of Portland, executor. Now on exhibition.

October 17, 18, 19—Collection of French XVIIIth century Louis XV and Louis XVI furniture and decorations, Queen Anne and Georgian silver, Chinese porcelains, paintings of the French school, tapestries and other art objects, property of the estate of the late Mary Strong Shattuck of New York and Lenox, Mass., to be sold by order of the executors. Now on exhibition.

Plaza Art Galleries
9 East 59th Street

October 16-19—Paintings, Chinese porcelains and objects of art, property of two estates with additions from other sources. On exhibition, October 13.

Rains Galleries
12 East 49th Street

October 17, 18 (afternoons)—French furniture and objects of art, selections from the stock of E. F. Bonaventure, Inc., of New York, together with properties of other owners and estates. On exhibition, October 13.

October 17, 18 (evenings)—The library of Thomas C. Watkins, of Deland, Florida, together with property from a Morris-town library. Now on exhibition.

Statement of the Ownership, Management, Etc., required by the Act of Congress of March 3, 1933, of THE ART NEWS, published weekly from October 5th, 1935, to the middle of June, monthly during July, August and September, at New York, N. Y., October 1st, 1935.

State of New York, County of New York.
Before me, a Notary Public in and for the State and County aforesaid, personally appeared Mary Morsell, who, having been duly sworn according to law, deposes and says that she is the Editor of THE ART NEWS and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication, for the dates shown in the above caption, required by the Act of March 3, 1933, embodied in Section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editors and business manager are:

Publisher, ART NEWS, INC., 20 East 57th Street, N. Y. C.; Editor, Mary Morsell, 20 East 57th Street, N. Y. C.; Managing Editor, none; Business Manager, Samuel W. Frankel, 20 East 57th Street, N. Y. C.

2. That the owners are: ART NEWS, INC., 20 East 57th Street, N. Y. C.; Samuel W. Frankel, 20 East 57th St., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the lists of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by her.

MARY MORSELL,

Editor.

Sworn to and subscribed before me this 2nd day of October, 1935.

ANITA F. CALHOUN.

Notary Public, Westchester Co., Cert. filed in N. Y. Co. No. 630, Reg. No. 6-C-341. Commission expires March 30, 1936.

(SEAL)



LOUIS XVI DRESSING TABLE **FRENCH, XVIII CENTURY**
This kingwood and marqueterie inlaid specimen appears in the selections of fine French furniture and objects of art from the stock of E. F. Bonaventure, Inc., of New York, to be sold with other properties at the Rains Galleries, October 17 and 18

RECENT AUCTION PRICES

ROBERSON ET AL.
FURNITURE AND DECORATIONS

American-Anderson Galleries—A grand total of \$50,342 was brought by the dispersal on October 3, 4 and 5 of fine English and American furniture, rugs and silver, property of Charles Roberson of London, estate of Augustus Lukeman, A.N.A., Mrs. George R. Van Reed and other owners. The principal prices obtained in the sale are recorded below:

- 480—Pair Waterford cut glass wall sconces—Irish, circa 1780; M. V. Horgan, agt. \$ 800
- 487—Set of eight Hepplewhite carved mahogany dining chairs—English, XVIIIth century; Raymond Kane 600
- 510—Chippendale carved mahogany and silk needlepoint upholstered arm chair—English, XVIIIth century; Harold Treanor 650
- 530—Finely inlaid mahogany tall-case rocking-clock—Ephraim Willard, New York and Boston, circa 1805; W. H. Woods 600

- 549—James II carved walnut settee in damask and XVIIIth century Brussels tapestry; Mrs. F. W. Brooks 725
- 564—Chippendale shell-carved walnut scroll-top highboy—Philadelphia, XVIIIth century; Harold Treanor 600
- 568—Superb Georgian carved pine room from St. Monica's Priory, Spettisbury—English, XVIIIth century; French & Co. 3,600
- 572—Mortlake verdure tapestry—late XVIIIth century; J. O. Grimm 800
- 590—Sarouk carpet; W. H. Woods... 900

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Calendar of Exhibitions in New York

ACA Gallery, 52 West 8th Street—Paintings by Lena Gurr; group show.

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

Arden Galleries—Special exhibition of sculpture in interiors by Allen Clark, Paul Manship, Edward McCartan, Albert Stewart and Wheeler Williams, October 17 to November 10.

Argent Galleries, 42 West 57th Street—Landscape and figure paintings by Revington Arthur; decorative screens and panels by Elizabeth J. Babcock; memorial exhibition of etchings by Lucille Douglass, to October 21.

AWA Gallery, 353 West 57th Street—Reproductions of French paintings of the XIXth and XXth centuries, by courtesy of Raymond & Raymond, through October.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Beckman Towers, 4 Mitchell Place—Paintings by J. Paddock.

Brooklyn Museum, Eastern Parkway—Loan exhibition of Spanish art; exhibition of oil paintings by living artists, to October 21; lithographs by Pennell, to November 1.

Florence Cane School of Art, 1270 Sixth Avenue—Lithographs, photo lithographs and chromo lithographs, October 15-November 2.

Ralph M. Chait, 600 Madison Avenue—Chinese art objects.

Columbia University, Avery Library—Rare architectural books of the XVth, XVIIth and XVIIIth centuries, published in northern Europe, to October 25.

Contemporary Arts, 41 West 54th Street—Exhibition of summer work by the group and guest artists, October 14-26.

Decorators Club Gallery, 745 Fifth Avenue—Third annual mural show, to October 23.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Twelve Paintings by Six French Artists, from the collection of M. Paul Rosenberg, under the auspices of the College Art Association, to October 19.

Durlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Exhibition of recently acquired paintings by old masters, to October 19; English antiques, table decorations and gifts brought from abroad by Mrs. Ehrlich, October 14 to December 28.

Daniel H. Farr, 11 East 57th Street—Antique furniture, silver and porcelains.

Ferargli Galleries, 63 East 57th Street—Etchings and monotypes by Edward Flisk, to October 14.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Frederic Frazier, Inc., 9 East 57th Street—Paintings by old masters.

Gallery for French Art, Rockefeller Center—Permanent exhibition of French art.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of progressive XXth century artists, paintings by Charles G. Shaw.

Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Guild Art Gallery, 37 West 57th Street—Group show of contemporary American art.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Annual Founders' Show; the work of twenty-four artists illustrating Volume I of the *Index of Twentieth Century Artists*, sponsored by the College Art Association, to October 19; group of etchings by Alfred Huty, watercolors and graphics by Saul Raskin, October 15-30.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American artists.

Arthur H. Harlow & Co., Inc., 620 Fifth Avenue—Exhibition of watercolors of English gardens by leading British artists, to October 19.

Marie Harriman Gallery, 61 East 57th Street—French and American art in oil, watercolor and gouache.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 785 Fifth Avenue—Group exhibition of American paintings.

Kent-Costikyan, Inc., 711 Fifth Avenue—Permanent exhibition of antique and modern rugs from rug-making countries throughout the world.

Keppel Galleries, 16 East 57th Street—Lithographs of the prize ring by George Bellows.

Kleemann Galleries, 38 East 57th Street—Recent paintings by Frederick Wight, to October 15; specially selected prints by Childe Hassam.

Knoedler Galleries, 14 East 57th Street—Paintings by old masters and French impressionists; fine prints of two centuries.

Kraushaar Galleries, 680 Fifth Avenue—Works by American artists.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Galleries, 602 Madison Avenue—Photographs by Brett Weston, to October 14; watercolors, drawings and prints by Marcel Vertes, October 15-November 5.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Hand-wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 11 East 57th Street—New paintings by F. C. Frieseke, to October 28; paintings by Americans.

Guy E. Mayer Gallery, 578 Madison Avenue—Etchings and dry points by Blampied and a special exhibit of antique Chinese snuff bottles, to October 26.

McDonald Galleries, 665 Fifth Avenue—Etchings and engravings, old and modern, artists' drawings.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Prints by William Hogarth, through October 13; Egyptian acquisitions, 1933-34.

Michaelson Galleries, 515 Madison Avenue—XVth, XVIIth and XVIIIth century Oriental prayer and hearth rugs of various sizes.

Midtown Gallery, 605 Madison Avenue—Recent work by members of the group, to October 22.

Milch Galleries, 108 West 57th Street—A selected group of paintings by Childe Hassam, to October 26.

Montross Gallery, 785 Fifth Avenue—Watercolors by Mary Tyson, October 14-26.

Roland Moore, Inc., 150 East 55th Street—Rare Chinese art.

Morton Galleries, 130 West 57th Street—Paintings of the South by Bertha Herbert Potter, October 14-26.

Museum of Modern Art, 11 West 53rd Street—Paintings by Fernand Leger, modern bookbindings by Professor Ignatz Wiemer and exhibit showing contemporary architecture in California, through October 24.

Museum of the City of New York, Fifth Avenue at 104th Street—"New York in Fiction," etchings and lithographs; "XVIIIth Century Costumes in Settings of the Period."

J. B. Neumann, Inc., (New Art Circle), 500 Madison Avenue—Living art, ancient and modern.

New School for Social Research, 12th St.—Sculptural and architectural sketches and designs for public projects.

New York Public Library, Central Bldg.—Special exhibition of etchings and lithographs by Walt Kuhn; fortieth anniversary exhibition; exhibition of modern color prints; color illustration; "Canada"—a comprehensive exhibition of historical material from 1534 to 1867.

Newark Museum, N. J.—Memorial exhibition of work by "Pop" Hart, to December 5; flower and insect engravings by Robert Havell.

Arthur U. Newton Galleries, 11 East 57th Street—Exhibition of XVIIIth century portraits.

Dorothy Paris Gallery, 56 West 53rd Street—Group show of contemporary American art.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 22 East 60th Street—Paintings by French and American artists.

Pedae, 30 Rockefeller Plaza—Fall exhibition.

Raymond and Raymond, 40 East 49th Street—Special exhibition of facsimiles of rare portfolio watercolors and drawings, to October 31.

Rehn Galleries, 683 Fifth Avenue—Paintings and watercolors by American artists.

Reinhardt Galleries, 730 Fifth Avenue—Old masters, modern French and American contemporary art.

Rockefeller Plaza Mezzanine Gallery—Work by one hundred and fifty American photographers.

Roerich Museum, 310 Riverside Drive—Oils, watercolors and prints by ninety contemporaries, depicting docks, bridges and waterways of New York.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Special exhibition of recently acquired Russian Imperial treasures.

Schwartz Galleries, 507 Madison Avenue—Prints by modern artists.

Scott & Fowles, 745 Fifth Avenue—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Sixtieth Street Gallery, 135 East 60th Street—Paintings by fifty outstanding Americans.

Marie Sterner, 9 East 57th Street—Portraits by Dean Freeman, October 14-26.

Symons, Inc., 720 Fifth Avenue—Special exhibition of English and French XVIIIth century satinwood furniture, to October 19.

Ton Ying Galleries, 5 East 57th Street—Chinese art.

Uptown Gallery, 249 West End Avenue—Paintings by the group.

Valentine Gallery of Modern Art, 69 East 57th Street—An American group: Part II.

Vernay Galleries, 19 East 54th Street—Special autumn exhibition of a recently completed collection of XVIIth and XVIIIth century English furniture, porcelain, silver, needlework, paneled rooms.

Julius Weitzner, 36 East 57th Street—German and Italian primitives.

Weyhe Gallery, 704 Lexington Avenue—Drawings by German sculptors.

Whitney Museum, 10 West 8th Street—Fifth anniversary exhibition of selections from the permanent collection, to November 8.

Wildenstein Galleries, 19 East 64th Street—Paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Howard Young Galleries, 677 Fifth Avenue—Old and modern paintings.

Yamanaka Galleries, 680 Fifth Avenue—Antique Chinese painting, sculpture and jades.

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MALLET'S INDEX OF ARTISTS INTERNATIONAL BIOGRAPHICAL

Arranged alphabetically, the Index gives full name, pseudonym and marriage name in case of women. This is followed by nationality, type of work, years of birth and death, active years, exhibitions and present place of residence where known; in addition a key-and-letter-system refers to known international reference works in which articles of the artists appear (keyed by letters) and to about one thousand biographical books containing short biographies or individual books dealing with the artist alone (keyed by numbers).

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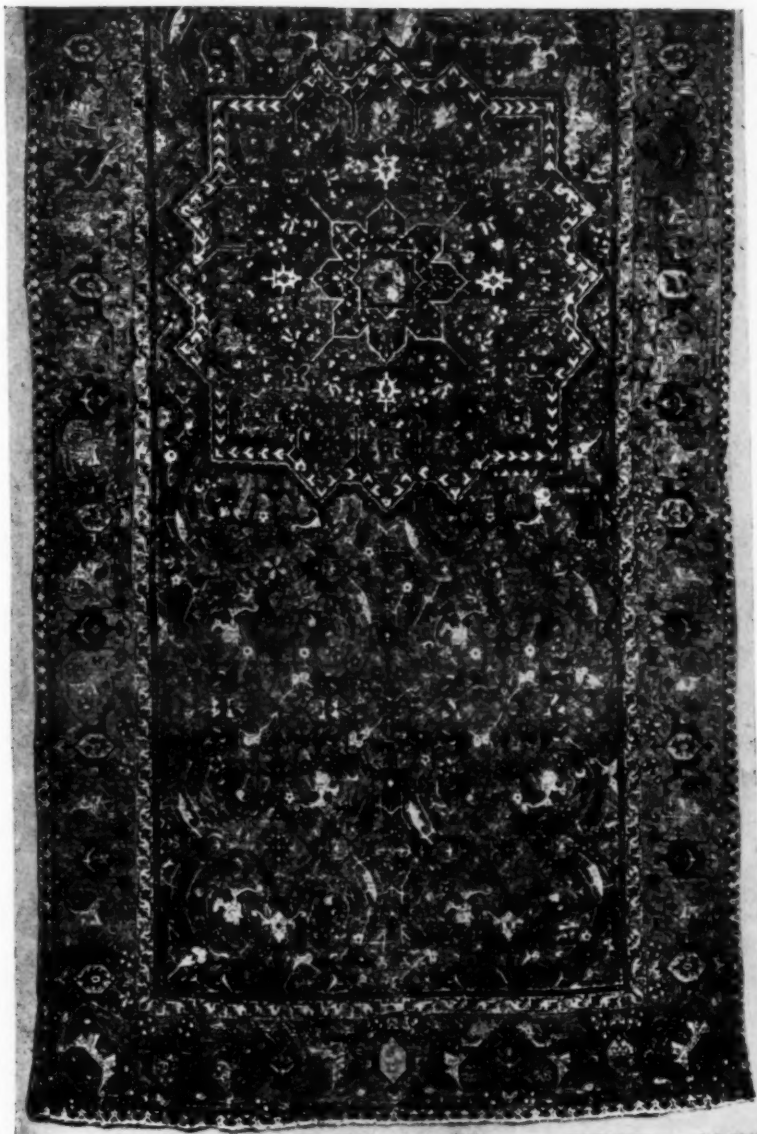
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